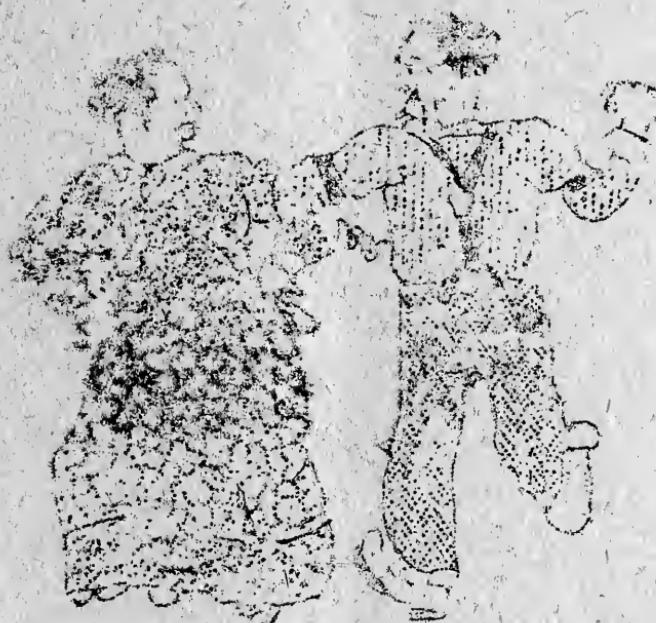


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FESTIVAL ISSUE



VOL. 4
NO. 3

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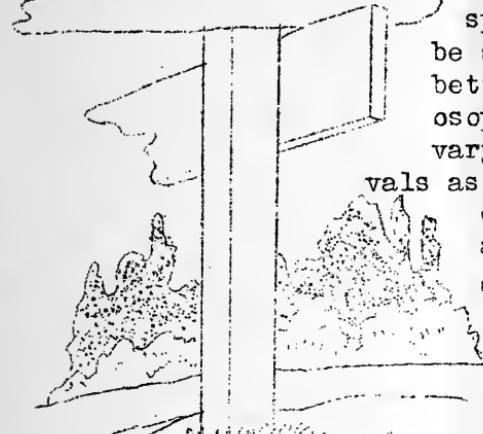
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TAKE IT OR LEAVE IT



I believe there is a place for every kind of festival. Each is doing a special job. We would all be stronger if each of us had better knowledge of the philosophies and reasons behind varying plans of folk festivals as they are done by different groups. Is there not an overall objective and goal for which most folk festival leaders are working regardless of the different routes we are taking?

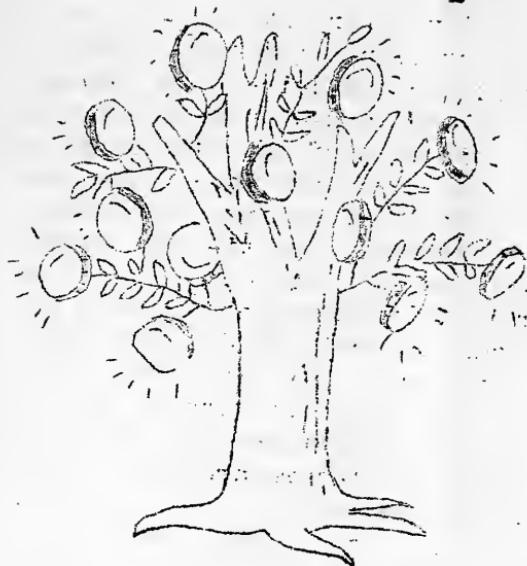
Where should we draw the line between some of the popular songs and dances of today and genuine folk songs, music, and dances? If we do not draw the line somewhere, will not our festival programs become "neither fish nor fowl?"

How many of the newborn so-called "folk dances and songs" now sweeping certain sections are worthy of the name "folk?" How long will they last? Are they tending to obliterate the survival dances and songs still lingering and flourishing in many sections?

How can we preserve the best in folk songs, music, and dance from the past and add to this rich store the most real forms of expression now springing up? How can we best combine them for future uses?

What would be the best and most effective way in encouraging the use and popularizing the use of survival dances? Or are all of them destined to be swept into oblivion by the flood of other forms reflective of our "nervous tension" civilization? Or shall we throw up our hands and quit?

Sincerely



CALLERS FEES

by

ALMON WRIGHT

"Boy, you've sure got a racket!". How often have you, as a square dance caller, heard those words? It is true that the pasture on the other side of the fence always looks greener but we wonder how many of the people on the outside really know how much expense and work is involved to be a good caller and teacher and just what should be a fair income?

Time was when a caller just worked for the fun of it but that was in the days when no one studied to be a caller, nor knew more than a dozen or so figures. In those days there would be no more than two or three square dances in an evening and the rest of the dance made up of two-steps, waltzes and maybe a schottische or a polka.

The picture has changed considerably today, when a caller will work from three to four hours a night and will have several hundred dollars invested in records and equipment and will spend many dollars in going to schools and institutes to learn new and more dances and better his teaching and calling.

With this in mind, just what is a reasonable fee

for the callers work? We have known of callers who received all the way from nothing to the traveling nationally known man who receives upward to \$100. Most of the callers of whom we have inquired, receive about \$15 for a club dance which is more or less a regular group where not too much teaching has to be done and where the group is made up of possibly six to ten squares. We believe that no one can say that this is too much, but what about the caller able to handle a crowd of one hundred - or more - couples?

We have known of an instance where the caller received \$15, the hall \$25 and the sponsoring group over \$200. We wonder if this is quite fair to the man who is responsible for the teaching, the calling, the music, and the amplifying equipment, (the entire cost to the caller if rented from a company which specializes in such equipment). Should the caller be expected to do a job of this kind for the same fee that he gets for his regular club groups?

Quite often a sponsoring group will ask several callers to work on a program and expect them to donate their services. Which brings us to the subject of so-called Festivals and Jamborees.

No caller who is interested in promoting square dancing will refuse any reasonable request for his services where the promotion of square dancing is the main interest such as is the case where FREE Festivals are sponsored. But what about the Festivals (Big PAID Dances) in which a charge is made and where some persons or person receive the benefit? Certainly no one would think of asking an orchestra to work for free (Some do, but are paid from the musicians union to which they belong. Are not the callers just as much a part of the dance and lend as much to its success as the music?

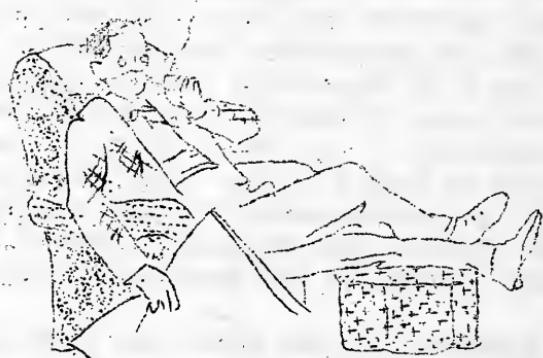
And last of all, how about the traveling caller who receives a fee of \$100. Many times someone will

say, "I sure wish I could earn that kind of money." What is involved when a man travels from place to place? First of all, he must have a car on which he puts several hundred miles each month. A car costs a lot of money these days as do the necessary items of expense involved in driving it. If he doesn't travel by car, he must pay train or plane fare - these items are costly too. He has board and lodging and, quite often, does not work every night, is probably lucky if he averages every other night.

All in all, what is a reasonable fee? We leave it for you to decide as each caller probably has an idea of what he is worth. We don't consider square dance calling a good "racket." You will meet a lot of nice people, you will have some fun and quite a lot of headaches along with it. If you are looking for easy money, don't be a square dance caller as there are no millionaires in the lot.

(from ROUND THE SQUARE)

In giving us permission to reprint the article above from ROUND THE SQUARE, the editor, Lloyd Frazee had this to say about it: "The article on CALLERS FEES was prompted by the oft made remark that callers are getting rich and many people fail to realize the expense involved in the job when they pay the fee."



DANCERS

SABBATICAL

by

J. HOWARD SCHULTZ



In London, which we left on New Year's Day, we spent about five evenings a week dancing - mostly English, with one and often two evenings to continue our Scottish. It was all fun to do, but dances and dance classes in a big city are somewhat less fun to read about, I fear.

People kept being surprised. At the Cecil Sharp House they often raised their eyebrows when we mentioned our Scottish dancing ("A bit more regimented than this, what?"), and at Scottish dances people made it clear that one did not ordinarily dance both kinds. ("Their standards are not quite so high as ours are they?"). Actually, I have no preference, and I don't know how to answer people who ask me for one. Do you like pumpkin pie better than corn on the cob? That isn't a silly question - it simply isn't a question at all.

Each kind of dance has its advantages and its own kind of fun. And English done well requires all the style and technique in the world. What the Scots pick on is the fact that English dancing, like American square dancing, if elementary enough, can be done by raw beginners on their first evening, without the

preliminary lessons. Naturally, such dancing, though fun for those doing it, is not good dancing - and a good many English dancers never bother to become experts. It isn't that the standards in English dancing are low, but rather that the standards of a fair number of English dancers are lower than those of the few. A Scot, on the other hand, can hardly dance at all until he has spent some time learning steps. Just between us however, we have seen Scots who have not had the preliminary lessons.

Each nation has a form of dancing that offers unlimited room for progress. One who has mastered Scottish country dancing and wants to go on to fresh fields can try to learn Highland. Unless he starts learning at the age of five, the job will keep him busy all his life. An Englishman who has mastered intermediate dances like "Nonesuch" and "Step Stately" can spend as much time as he pleases working on sword and morris dances and even solo morris jigs. So let's throw out the window all chitchat about whose dancing requires more skill. Sometimes I think that the Scots may work up a bit more excitement; at others I think that the English have a bit more variety.



Some of the English set dances (those in which three or four couples go through several figures without progression) have no counterparts in Scotland, or very few. Which is better is hard to say, but as the differences are obvious, so are the differences between the people who do them. The Scots are a little more like our Westerners in their country dancing.

They are almost sentimentally hospitable and clubby. The English are sincerely cordial and well mannered, but nobody hurries to call anybody else by his first name. If you are the sort of person who likes the western habit of introducing everybody in a new square to everybody else, you may like the Scots. If you are the sort of person who finds this form of hospitality somewhat of a bore, you may prefer the English.

On the continent we have been occupied for the past six weeks in hunting for a nice sister for Chuck. We have driven through every country town in South Germany, through ice storms and blizzards, visiting youth offices and children's homes, battling petty German officialdom and meeting lots of fine people. But we have not had much time to stop for a dance. In Tübingen, south of Stuttgart, we happened to notice a square dance announced for Amerika Haus, and we put on our dancing clothes. The crowd consisted of German students from the University of Tübingen who had never tried square dancing.



It was interesting to hear the lad who ran the show explaining the dances in German, getting the sets in order, demonstrating Der Swing. (his style of doing it was strictly mit Nudel) all for records that would be called in English. The crowd had a moderately good time. They would have done better if their English had been better; they were too much bound to listen to the instructions and try to go

through the dance by rote. The emcee had chosen a program of mixed Eastern and Western, so that nobody knew how long to swing; and some of the dances were a bit too advanced for beginners, even of the English speaking variety.

We spent a week on our own particular Alp in the tiny duchy of Lichtenstein, and on Saturday night we walked down the hill in sub-zero weather to attend a Sunday night dance (11 p.m. - 2 a.m.) in the lofty village of Thieseberg, three miles above the capital city of Vaduz. The crowd was rural and large, the floor tiny. Naturall, folk dancing would have been out of the question, but we were told that Laendler and such-like dances were almost entirely for organized clubs and groups. Few young people learned them nowadays. The band played only native tunes - schottisches, polkas, and Laendlers of all tempos. But the young people danced the same monotonous fox-trot shag to everything. A few could put in three-to-the-bar when the band played a waltz. Then, and only then, one could see the persistence of the folk tradition of the flat-footed waltz. How else could the young villagers dance, when most of them were wearing heavy boots?

In Bavaria there is plenty of honest ("untaught") country dancing left, but one must know where to look for it. Spectacular stuff like the Schupplattler will still be restricted of course, to the few who are expert, but everybody loves it. In most of Germany, unfortunately, folk ways have got themselves associated with Hitler. He did so much to make the Germans conscious of their folk heritage that folk arts lost prestige along with Der Fuhrer. That will probably be a temporary condition. If the Russians leave Germany, things will return to normal; if they don't, it won't matter much. Just now it is carnival time - Fasching season. As one German told me, "As long as the Russians are on German soil, we don't need Fasching"!

The End



9

FOLK

INTERCOLLEGiate

FESTIVAL

On the campus of the University of New Hampshire on March 6th was held the first New England Intercollegiate Folk Festival. The affair was sponsored and arranged by the UNH folk and square dance group the Durham Reelers. Invitations were sent to all the colleges and universities in New England. Schools attending were: Brown University, Providence, R.I.; Johnson Teachers College, Johnson, Vt; Northeastern University Boston, Mass.; University of Maine, Orono, Maine; University of Massachusetts, Amherst, Mass.; Dartmouth College, Hanover, N.H.; Worcester State Teachers College, Worcester, Mass.; and Brooklyn College, Brooklyn, N.Y.

The afternoon program got under way at 1:30 with general folk dancing. Gay Gordons, Road to the Isles, Swedish Varsouvienne, Polka, Hambo, Mexican Waltz, Family Waltz, Boston Two-Step and others. The directions and music for the first six dances listed here and on the evening program were sent to the schools ahead of time so all would be familiar with them.

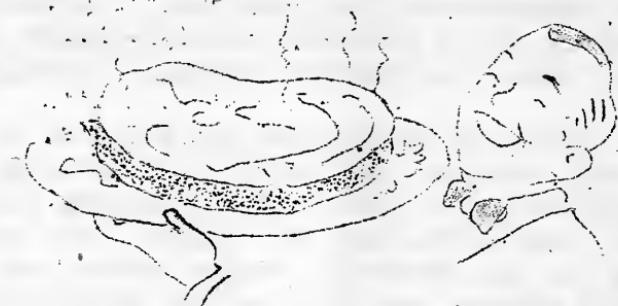
Next was the Grand March with the group leaders heading the march. The olde time circle dance Soldiers Joy was next followed by a contra - Lady of the Lake - called by Arthur Tufts. The first demonstrations were by Worcester Teachers College - Left Hand Lady Under - and Northeastern University - Kreutz Koenig.

General dancing for all was interspersed between

the various demonstrations. At various times everyone did Troika, Polka Zu Drien, Pant Corlann Yrwyn, many kolos, Seven Jumps, Man in the Hay, Korobushka, Cotton Eye Joe, Schottische, Kalvelis and others.

The Durham Reelers demonstrated a Portugese dance - Fado Blanquita. The leader was Sylvia Masters. The University of Massachusetts demonstrated a square dance - Double, Double Star. The caller was Art Charlebois. This dance was done by sixteen people, each couple acting under the calls as a single person. The Brown-Pembroke group did a square - The Cog Wheel, with Royce Mason calling - a western dance capably called by a westerner, pleasant to see and hear.

General square, contra, and folk dancing ended the afternoon session. Actually, only enough time was taken to eat together at the University Commons where we also and at the same time discussed this first festival and the one next year, also to be held at the University of New Hampshire.



The evening session was underway at 6:45 anyway: Boston Two-Step, Polka, Schottische, Hambo, Gie Gordons, St Bernards Waltz, Masquerade, Black Hawk Waltz Snurrebocken, Carousel, Kolos, Laendler, Raatiko, and others were all enjoyed during the evening program by students and spectators alike.

Folk dance leaders were Sylvia Masters, Edna and Bernard Priest, Bill Schenck, Ed Taylor, Jean and Arthur Tufts. Co-chairmen of the Durham Reelers, the spon-

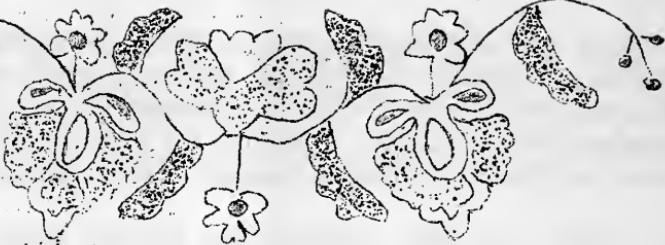
sors of the festival were Donald Cimon and Priscilla Nissen.. Contra and square dance callers were Lee Dennis, Hanover; Phil Johnson, Durham; Royce Mason, Providence; Fred Peters, Boston; Al Rugero, Sanbornville; John Trafton, Kingston; Arthur Tufts, Exeter,

The evening session was in the form of a Square Dance-Caller's Jamboree with the various callers and folk dance leaders alternating. Two demonstrations were on this program because the particular groups could not reach Durham for the afternoon program. Brooklyn College danced the Barioges Tanz, leader Harold Brodsky. Dartmouth College demonstrated the Sarajevka Kolo, leader, Lee Dennis.

Fifteen minutes before twelve midnight, at which witching hour all the UNH girls and all visiting girls and advisors had to be in their dormitories, the dancers finally came to a reluctant halt. The orchestra packed up, folks picked up all their records, everyone sighed with pleasure, Dean and Mrs Schaefer saw the last of their square dancing friends out, the boys started taking down the colorful figures and decorations. All universally pronounced the affair a great success.

J.ARTHUR TUFTS





NEW ENGLAND

FESTIVAL NOTES

A lot of water has gone over the dam since our first New England Festival ten years ago. We point with pride to the greatly increased calibre of dancing throughout the region and like to think that we had a little influence along that line. We like to see the continued growth in attendance each year - it denotes a steady growth in interest on the part of dancers and the general public. We like most to see old friends at each performance; friends whom we never see anymore except at the New England Festival. It is becoming sort of an unofficial reunion and we think that's wonderful.

Each festival gets succeedingly better than the ones in former years, and this tenth festival was no exception. Certainly, there were some things about it we think could be improved upon another year, but then, we've always said that we hope never to see a perfect festival - how dull and boring it would be and there'd be no place to go thereafter except down hill!

We liked the arrangement this year of having a room available just off the main gym for the exhibits of crafts and foods, and particularly the arrangement of having tables placed nearby the food booths

where one could take his international food snack and eat it in comfort and in company of his friends. It was like a country fair in that respect; people wandering around visiting with each other and apparently having the time of their lives. The craft and food exhibitors liked it too!

This year, for the first time there was a place just off the main gym where continuous dancing was in progress. So that it was possible, if one wanted it that way, to attend this year's festival and do nothing but dance. You didn't have to watch somebody else dancing better than you and we suppose this is good for one's ego! At least the experiment proved to be popular with many people and will be tried again next year. Harold Mattson, Northboro, Mass. has a couple of good ideas about this subject as reported in New England Caller, and we'd like to quote: "The innovation of a second hall just for dancing really proved itself, we really feel that another year the program committee might consider planning a few sessions in the small hall for special events. For instance, how about a half hour of folk dancing for beginners, or half an hour of contras for beginners, or even for advanced contra dancers? These events ought to be listed on the program at definite times, so that folks who want these things will know when to show up."

There were twenty-two exhibiting groups on the three festival programs, twelve of whom were there for the first time. The new groups were representative of a wide-spread area of New England - from Middlebury, Vt. to Martha's Vineyard. Thirteen of the twenty-six callers for general dancing in the main gym were new to the festival also. New groups, new callers, 's wonderful!

We have no intention of handing an accolade to any particular group and thus singling them out as the one we thought was the best. The Swedish, Lithuanian, Scottish and English groups were as good as they ever were, and that is plenty good. We liked the kids from

Martha's Vineyard and their demonstration of the Portuguese "Chamorita", and we thought the three men who made the trip with them just so the young folks would have the right music correctly played an outstanding example of unselfishness and cooperation. Ole, senhors! And while on the subject of music, was there anyone who was not thrilled by the stagefull of folk musicians at every performance? Wish we could have had more of their ensemble and less of folk singing!

Eleven exhibitions of contras marked a new high for this typically New England form of dancing. Vermont, New Hampshire, Massachusetts, and Connecticut groups did themselves proud in these demonstrations and we got a tremendous boot out of Hank Arnold, New London, Conn. cutting a lot of pigeon wings throughout his groups' exhibition.

It was a fine festival and we're proud of it! Once more we demonstrated that international folk dancing and American square and contra dancing can be done on the same program to the detriment of neither.



TEEN-AGE REACTION

Our Vermont correspondent engineered the following reports of the NEFF by members of the Middlebury, Vt High School Group. In sending in the report Herb says: "Enclosed is the report of the reactions of the Middlebury High School group to the trip to Medford for participation in the 1954 New England Folk Festival, which Principal Stuart Marshall has just sent me.

"I believe that there is a freshness of approach in the report that many of us old hands forget about, but which is definitely a part of the picture and im-

portant. The good-time element of the trip comes up for first mention, but there is plenty of awareness of eye-opening items - the eye-opening process can be pleasant.

"Apparently members of the Middlebury group are convinced that a trip of this kind program has carry-over values for them in their coming venture in real life; there is good evidence that they are willing to work for a similar trip next year, to put more into it to get more out of it. Well, I say, if we find youth that is willing to show good initiative, go ahead and fan the fire, don't blow it out!"

This trip showed many of us many different things. The most important thing being that we have to get along together. The festival itself was very interesting, a lot of fun and at the same time very educational. The international friendship theme was very well carried out.

Although I did not participate in the folk-dancing, it looked like a lot of fun. In the square dancing for everyone, I learned many things as we mixed with many different groups. You learn how to relax and really put some fun and feeling into the dance. I'm sure that each and every one of us found this to be true.

The friendliness of everyone was very noticeable. Everyone was interested in everyone else and was willing to help out in any way possible.

I enjoyed the trip to Boston the best. I only wish that time had allowed us to visit more of the historical places which we have read about. In history you are made to learn and remember these things but when you really see them it means a lot more to you.

I think that we had a very well behaved group with a few exceptions. We really had to work to make

this trip possible but I can't see where we could have asked for a more worth-while trip and way to spend our money.

I think that chaperones enter into this a great deal. The general remark about the trip when we got home was: "If only every group could have two chaperones who join in, have fun, and are really one of us like we had, everyone would have swell times like we did." This meant a lot to all of us and seemed to be the first thing that came to our minds. I'm sure we all had a wonderful time.



I enjoyed the trip very much. Next year it would be nice if two sets could go up and spend a weekend. It would be interesting if some one could take pictures of our trip, and put them in a scrap book. It would make a nice souvenir for us all. We would have more fun if the students would mix in with the others while dancing. If we do go as two sets we ought to separate into two groups, each planning to see something different, and therefore, making our trip more interesting. We should have a meeting for the students who would like to be in the demonstration sets next year. Explain to them that if they are good at attending practices, that we might get a chance to attend Boston and Northfield next year. At least it would give them something to think about this summer.

I enjoyed the trip to Boston and I hope next year we can stay longer. Thanks to the wonderful cooperation of the chaperones and students every one had a wonderful time. I hope next year two sets can go and enjoy the trip as much as we did. It is a wonderful experience. Next year if two groups should happen to go, I

think it would be nice if we could break up into two groups. One group that likes to take things as they come and another group who want to take in historic events.

For me the trip to Medford and Boston was a lot of fun. I had a wonderful time, for demonstrating at such a big event and with so many people was a new thing. It was educational as it was interesting. The sight-seeing was another good point and I like the manner in which it was done - slow and easy. If we go next year - I hope we do - I would like to stay for the entire festival. We will have to plan further ahead.

The trip to Medford, Mass. to participate in the folk festival was really fun. For most of us it was a new experience. The stay at the Y was just about as much fun. I liked the idea of a little sight-seeing on the side. Two days of solid dancing is a little too much if you are not demonstrating very much. I wish we had had more time to demonstrate other dances as well as the one we did. The best part was the chance to dance with other couples to other callers. We picked up new ideas and met some wonderful folks. The idea of getting out of school was all right, but it was too bad that more sets couldn't have gone. We all didn't want to leave the festival so early and would have liked to stay longer. The financial end of the deal wasn't too hard for anyone. Next year I hope we can go to Medford again to demonstrate and dance.



Since last October our demonstration team had worked and saved all we could in order to attend the New England Dance Festival held on April 8 & 9 in Medford, Mass. The trip was all we could have hoped for - sight-seeing, dancing, and general merriment. Our entry

into Boston drew looks of surprise and amazement from us, few of whom had ever visited a large city. The towering peaks of far-off buildings became even higher as we approached, and the streets in general were a far cry from the ones to which we had been accustomed.

Our destination though, and purpose of the trip was dancing at the Tufts College Gymnasium. Friday night after having given our demonstration, we enjoyed immensely the various dances of other nations, each dance being illustrated in beautifully ornamented costumes. Our sense of smell was even a little keener, though, and we led our noses to the food display in a different section of the building where luscious national foods were being bought by tempted spectators. Friday night found nine tired but happy youngsters sleeping restfully in the Cambridge Y's.

Saturday morning came and with it another day of fun and enjoyment. After breakfast we took the subways into Boston and there we applied what little historical knowledge we had to the many sites and spots which had played so important a role in our country's early fight for freedom. We visited places where our forefathers fought and died to give us something that a lot of other people today don't have. That simple thought meant a great deal to us that day as we trudged up the 294 steps of the Bunker Hill Monument. From here could be seen a complete but miniature view of Boston. We got quite a thrill from eating in the nationally known Durgin's Restaurant that noon. Directly across the street is Faneuil Hall, also prominent in our early history.

Saturday afternoon we spent at Medford, watching once again the folk and other dances, our only regret being that we would not be able to attend the night session. At about 7:00 P.M. we started back after a really great time.





THE NATIONAL CONVENTION

by REUBEN MERCHANT

For the second year in a row we have had the pleasure of attending the National Square Dance Convention. In fact, we almost get the feeling that we represented the East, because so few from our side of the country are able to get there. We met two people from Massachusetts, one from Connecticut, a few from the District of Columbia and a nice delegation from Florida but, all in all, the great attendance was from what we call the West.

Any description of the convention must be something personal as no two people could possibly see the same things and dance with the same leaders at a meeting of this size. First, we would like to say that right off, we got the impression that square dancing was a way of life with these hospitable westerners. The convention had the active support and help of Governor Shivers of Texas, the senators from the area, the large business houses and the civic leaders of all surround-

ing communities. The governor proclaimed the week as Square Dance Week and governors of nearby states all wired their best wishes to us.

There were two main categories of dancing - square and round. There were square dances going continually from early each morning, throughout the day, on through the night and right into the next morning. Day sessions were run either as dances for fun or as clinics with one or a number of leaders working on a particular phase of the dance. There were many special forums for specialists such as record producers, editors and the like. Each evening, most of the dancers gathered in one or the other of two large halls and danced to callers from all over the nation. Each caller, who was put on the program was given the chance to give one call and then the microphone was passed on to the next caller. A rule that seemed strange to the easterner was that singing calls could not be used more often than one in every three calls. My personal calling had to burn out patter as I never found an orchestra that could play any of the singing tunes I wanted. Let this not imply that the orchestras were not good - they were - it is just that the emphasis in the west is different from that in the east.



Round dancing did not have quite the popularity of the square dancing but it attracted thousands. Last year, in Kansas City, we watched the teaching of "Walking My Baby Back Home" which took nearly an hour. It was the hit of the show last year, but on inquiry this year, nobody remembered it. Other tunes and dances had come in and replaced last year's favorites. What is

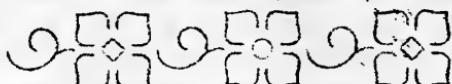
the secret then of the fact that thousands are doing these dances, enjoying them and getting great relaxation from them? It seems to me that they can be compared with the popular juke box tunes of the day. Everyone hears them, everyone hums them and sings them and in a few months they are replaced by new ones. Leaders come and go and records come and go. Once in a while one sticks and lasts through the years. So it is with many of these round dances. We brought back "The Little Red Monkey" and the "Doodle-le Doo" and are currently enjoying these simple little dances with every intention of dropping them after a few months. Easterners ---- you would do well not to condemn the western round dance as so many of you do but rather try to understand it. The round dance is providing good clean social recreation to thousands and people are having fun. A little folk dancing is done in the West but only enough to warrant a twenty minute session in the entire National Square Dance Convention. It is only fair to say, that at the same time, the National Folk Dance Festival was being held in St Louis where the picture was probably quite different.



During the convention, there were probably some fifty to one hundred demonstrations representing many types of square dancing. We saw tap dancers doing a square dance. We saw professional square dancers from Hollywood, hill-billy square dancers from Tennessee, pickininny square dancers, sixteen squares of high school students from Fort Worth all in one formation, square dancers in florescent costumes - everything imaginable in square dancing. On the final day of the convention we had a morning parade through the center

of Dallas. This stretched out for several miles with bands and floats and square dancers filling the streets of Dallas.

We don't know how many people came to the convention - nobody ever will know - but it was a tremendous gathering with the entire proceeds going for the benefit of crippled children. Callers and leaders were there by the thousands and the big names were no more important than Joe Bloke from Paducah for all had a part in this convention. We feel that the importance of the convention was not the new dances learned but the people we met and the understanding of the ideas from other states. We had a grand time and we hope to go back another year.



VERMONT COUNTRY DANCE FESTIVAL

The 1954 Vermont Country Dance Festival at Northfield, April 24, annual event sponsored by the State Department of Recreation, registered a visible point of progress in the effort to bring back into popular use an activity that was once the joy and pride of our forefathers.

Demonstrations and general dancing in both afternoon youth party and everybody's party in the evening showed a clear gain in dancing skills and in familiar-

ity with range of figures. Contra dances had a bigger spot in the program this year - still unfamiliar to many, they were a source of delight to a lot of spectators who could remember when "strings" made up a good two-thirds of any good program, junket or town hall.

The youth party packed the Norwich University Armory with thirty-odd hundred young Vermonters, parents, and friends; the Grand March of demonstration groups brought out twelve hundred on to the floor - hill and dale were well represented along with big town groups. Organizing the party so that everyone would start off on the right foot - the old "first impression" - was a challenge of skills to any master of ceremonies - big numbers, crowded dance floor, much excitement with its buzzing. Ed Durlacher did it superbly, and called it "easy", and switched to general dancing without a hitch.



A high percentage of groups came from schools mostly Junior High, but a good sprinkling of lower grades, many of whom showed up most favorably along with their "elders" from the upper grades. These youngsters - teen-agers and young fry - certainly did their home towns proud, and were a credit to those who had prepared them for the big event, mostly class-room teachers, depending mainly on teaching records as a means of instruction.

Checking with group leaders has brought out varying comments. The most common is that of the "wonderful good time", but others are along the line of "great experience". For many it was the first exposure to a public of any great size: good foretaste of what is coming later on in real life. A few, very few, wept at the unsettling strangeness of it all, but were soon

pulled along by the exuberance of their own age group and forgot self. Plenty learned that they could do dances that they had not already learned by rote, great source of relief, and pride, to some group leaders who feared that their charges might not do so well, when put on their own.

A sideline observer could not but marvel at this display of youth on a holiday, fun every moment, and great satisfaction in getting along in the ever-difficult growing-up world - good citizenship galore, all over the place. Ed Durlacher, asked for his main impression, pointed it up: "Cooperation. THEY are wonderful."

The evening party got its full measure of cooperation too; dance floor and sidelines; there were plenty of items of interest for all. Old favorites were featured in evening demonstrations, contras mostly, but also "Doodah", square of late discussion in "NORTHERN JUNKET". Surprise for everyone were two "new" contras dug up by Ronald Pitkin from an 1800 call book, "The Market Lass" and "The Orange Tree", well presented and prompted by Mary King of Plainfield. These numbers gave one the feeling of something of another day, contras yes, but different; there was good balanting in them that would have perked up the interest even of that Sage of Pearl Street, who has been known to start off workshop practice on a certain figure with something like, "Why, I've known old-timers who could go through a whole line of 'Pat'nella', never using the same 'balance twice'."

Music for afternoon and evening was provided by Chick Wells and his orchestra. Additional variety of calling, in demonstrations and general dancing, came from the cooperation of Vermonters Al Monty, Amory Smith, Ronald Pitkin, Curly Burnap, Emerson Lang, Les Hunt, Frank Riley, and Dick Pasvolsky; and Jack James gave up his string bass long enough to come out front and call a number.

The sideline observer was about again in the evening to note what went on in various spots of the huge Armory. The dance floor offered a display of recurrent, rounds of activity in fine form, good country dancing at high level; the sidelines were full of attention, many an earnest gaze to take it all in, the happy look at some fond but half-forgotten figure, the amused smile at somebody who had gone right at the wrong moment. There is every indication that the festival gave more happiness to more people this year than ever before, an accomplishment in which those who worked to make it possible may well take pride.

HERB WARREN



April 23 was the date. Andover, New Brunswick was the place. An international folk and square dance festival the occasion. Groups from both sides of the border demonstrated different types of the dance from contras to squares to folk dances.

The gym of the new regional high school was crowded to near capacity by enthusiastic friendly dancers from Maine and New Brunswick. Never have we seen a more cooperative nor a friendlier group of people. Rod Linnell, Peru, Maine, directed the festival and is the one person responsible for the great surge in interest in square and contra dancing in this area along the international border.

We were especially interested in the demonstration of the "Highland Schottische" and the "Glide Militaire" as performed by two young couples of nearly seventy-five years. Also, we liked the Danish dancers from New Denmark, a nearby town predominantly Danish. We thought the snack 'n coffee after the festival was exceptionally good too!



ALBANY DISTRICT FOLK FESTIVAL

Over five hundred dancers and spectators attended the Albany District Folk Festival which was held at the East Greenbush Central School, just outside of Albany. This was the first time in the Albany area that public support and sponsorship had been obtained for a folk festival. The Parent Teachers Association of the school put on the festival as a public service program and it may well mark the initiation of a new trend in the area.

The feature attraction of the festival was the Scottish Country Dance Society of Boston led by Jeanne Carmichael. These Scottish dancers put on a series of nine Scottish country dances including such numbers as "Hamilton House", "Duke of Perth" and "Ladies Fancy" and also taught the entire assemblage a number of dances from Scotland.

Other demonstrations were given by the Schenectady Folk Dancers, the Albany Folk Dancers, the Pittsfield, Massachusetts, Folk Group, the North Chatham 4H

Club and the Nassau Adult Couples Square Dance Club. These included Mexican, Dutch and American dances.

Four callers, Dean Bogart of Nassau, Ray Dwyer of Troy, Duke Miller of Gloversville and Reuben Merchant of Nassau did the calling for the evening. These callers are all members of the newly formed Albany District Callers Association.

General folk dancing was led by a number of leaders providing a well balanced program of square and folk dancing combined with the demonstrations.

On the following day, Jeannie Carmichael, assisted by her group, led a Scottish workshop at Merchant's Folk Dance Center in Nassau.

RUBE MERCHANT



WASHINGTON

FESTIVAL

Folk Dancing Around the World was the theme for the National Capital's Annual Folk Festival of All Nations, held May 6, 7, and 8 at Cardozo Center Auditorium, 13th & Clifton Sts. N.W. Washington, D.C. under the auspices of the D.C. Recreation Department and directed by Dave Rosenberg.

Folk music, songs, and traditional costumes were highlighted along with the dancing, as representatives from more than 35 nationality groups from the Washington area displayed the folk culture of their homelands.

Latvian songs and dances, Scottish country dances, the Czech-American Sokol, the Chinese Youth League in their ancient Lion Dance, the Washington Schuplattler group, exotic dances of Arabia, Armenia, and Iran, and a cross section of American square dances were all at hand and enjoyed by all.

Thursday and Friday nights the program followed a pattern of past years - with demonstrations by nationality groups, folk music, a costume parade, and time for general dancing for all. Saturday saw two changes that added to the fun and enhanced the contribution made by the Festival to the community's recreational and cultural life. Saturday afternoon there was a dance party in the gymnasium in which local folk and square dance leaders joined together to give everyone an afternoon filled with dance-fun. Members of the Washington Folk Dance Group acted as hosts. Saturday night the program carried out a new theme for folk festivals, illustrating the fundamental similarities and interesting differences of folk dancing around the world. Members of the Washington Folk Dance Group demonstrated basic steps and patterns, and then nationality groups performed their traditional dances to show the variations created by differences in music, costume, and the spirit of the dance.

This festival was one of the first events in the Washington Festival of Arts and Interests, a new project which for the first time in the nation's capital will draw the public's attention to all the many cultural and recreational resources available in Washington. Literature, drama, art, music, hobbies and crafts and the dance will all be featured as Washington celebrates its first Festival of Arts and Interests from May 1 through June 13.

JB JB JB JB JB JB
VP VP VP VP VP VP VP



CONWAY, N.H.

FESTIVAL

Kennett auditorium was gay with square dancers at the second annual Square Dance Festival sponsored by the Conway schools, with Brownlow Thompson as general chairman. Three hundred and twenty dancers registered to participate in the demonstration sets, with 10 elementary school groups showing their skills at the afternoon session and eight adult and high school groups demonstrating at the evening program. Plenty of general dancing too.

A special attraction of the evening session was a Nationality Pastries Booth, sponsored by the Conway PTA, offering pastries from many lands for refreshment during intermissions.

Large colorful posters of square dancers were used for decorations to add to the festive background. Conway school officials and members of the Conway School Board were special guests.

Elementary school groups from Laconia, Meredith, Conway, North Conway, Eaton Center, Bartlett, and Saco Valley 4H group from Center Conway participated in the afternoon session, while groups from Cumberland County Maine; Kittery, Maine; Bridgeton, Maine; Madison, N.H. Kennett High School Square Dance Club and the Kennett High School Folk Dance Club demonstrated at the evening session. Mr & Mrs Thompson were callers for the general dancing.





FOLK DANCE



Sextur

A handwritten musical score for Sextur (six voices). It consists of six staves of music, each with a different vocal line. The music is in common time (indicated by 'C') and includes various note values such as eighth and sixteenth notes. The vocal parts are labeled as 'Sextur' and 'Vocals'. The score is written on a grid of five horizontal lines and four vertical bar lines, with some additional markings like '8' and '16' indicating specific note values or rhythms.

See next page

SEXTUR - DANISH GROUP DANCE

Formation; - Sets of six couples in a circle with each lady on the right of her partner. Couples are numbered Ccw. from one to six with couple one having back to the music.

First Figure; - All join hands at shoulder height and dance 16 sliding or slip steps to the left, making one complete revolution and finishing in original position. Face the center throughout.

Chorus; - With inside hands joined and outside on hips couples #1 and #4 dance forward with one two-step and two walking steps. Then they back out to place with the same steps, as couples #2 and #5 dance forward. They, in turn, retire to place as couples #3 and #6 advance. Then these last two couples dance back to place. All then give right hand to partner and dance a "grand right and left" to place(all the way around).

Second Figure; - All six ladies join hands and slide once around, moving to the left with 16 slip steps. Men stand in place and clap hands in time with music.

Chorus - As above

Third Figure; - All six gents join hands and slide twice around moving to the left with 16 slip steps. Ladies may clap hands as they stand in place.

Chorus - As above

Fourth Figure; - Partners face each other, take shoulder-waist position, and turn in place with pivot steps for 16 beats of music.

Chorus - As above.

Fifth Figure; - Same as the First Figure. Note:-----

The Chorus is not repeated after the last figure.

Notes

The dances of Denmark are usually quite lively and gay, with sprightly music. Our dance this month is no exception. Here's what Michael Herman, well-known folk dance leader has to say about it:

"The Danish Sextur has been called the 'perfect folk dance' because it is simple, has a moderate tempo, has enough figures to make it interesting, has music that is melodious, and is a group dance requiring the cooperation of all twelve partners in the set."

--and it's a lot of fun, too! We have yet to see anyone finish Sextur and walk away with a sour puss - and don't expect that we ever will (unless it's some gent who just got scolded for not finishing the third figure in time!).

Here are a few pointers on footwork and style in this dance:

The sliding step (also called slip-step) is done facing the center and springing lightly onto the left foot and then replacing it with the right foot as the left moves to side again to begin the next step. The weight is carried on each foot alternately. During the slip-steps the hands are held at shoulder height with elbows bent. It is strongly suggested that in the 1st, 3rd, and 5th figures the dancers make the circle as small as possible in order to get around on time.

In teaching the dance, emphasize the fact that the ladies don't have to rush in the 2nd figure, because they have plenty of time. It's always good for a laugh if you ask the men if they don't think they can do it twice as well - and then after they agree that they can, teach them the 3rd figure where they have to do just that!

In the Chorus: as each foursome advances to the center they begin with the outside foot (gent's left &

lady's right). As they back up to place they begin with the inside foot - cue: step-together-step-and-walk-and-walk - be sure that couples 2 & 5 advance with the same music that couples 1 & 4 use to retire. Likewise for others. When dancing the grand right and left hands should be extended at shoulder level - not waist level - and no hand should be dropped until the next is touched (thus a continuous circle is formed). Also - it won't hurt to greet each person with a smile and an extra big one for your partner when you meet her.

The best record for SEXTUR is MH1021, backed by - To Tur (NORTHERN JUNKET, Vln6) it is also described in "Folk Dances For All" by Michael Herman, and in the 1952 New Hampshire Folk Dance Camp Syllabus.

T.S.

Although it is quite common to see live music used for square dances, it is by all means a novelty to have a live band that can give with the international folk dances. So it is with a great deal of interest that we note that on May 14th at Washington Irving H.S. the Rose Zimmerman dancers held a party at which a live band played all the international dances. The repertoire of this band includes over 200 of simplest to most complex folk dances, ranging from the Irish Four Hand Reel, Jarabe Tapatio, Zillertaller Laendler to the latest in Israeli dances.



SQUARE DANCE



Canadian Square

8va:

THE DANCE

Any introduction you wish

First couple out to the right of the ring
 And circle four hands round
 On the corner of the set you dip and dive six - couples
 1, 2 and three.

Dip right through to number three and circle four
 On the other corner you dip and dive six - couples 1,
 3 and 4.

Dip right through to the last and circle four again
 Dip and dive six across the set - couples 1,4 and 2.

Allemande left with the corners all
 Right hand to partner and Grand Chain all
 All swing out when you come home
 Swing your little girl all alone

Second couple to the right of the ring
 And circle four hands round
 You right and left six with couples three and four
 Then circle four with couple four
 Right and left six, you are not done
 Right and left with four and one
 You circle four with your head couple
 Right and left six up and down the hall - couples 2,1,
 & 3

Allemande left with your coeners all
 Allemande right your own
 Balance to your corners all
 Swing your own around the hall

Third couple out to the right of the ring
 And circle four hands round
 Three ladies chain on the corners - couples 3,4 & 1
 On to the next and circle four exactly as before
 On the other corner three ladies chain - 3,1 & 2
 Circle four with couple two, three ladies chain across
 the set - 3,2 & 4
 When you're home, you swing your own, swing her all
 alone - Then promenade your partner home

Last couple out to the right of the ring
 And circle four right there
 Dip and dive six on the corners of the set - 4,1 & 2
 Then circle four with couple two
 On the other corner you right and left six - 4,2 & 3
 Circle four with your last, three ladies chain up and
 down the set - 4,3 & 1

An ending:

Allemande left with your corners all
 Right hand to your partner and Grand Chain all
 Honor your lady and pass her by
 Wink at the next girl on the sly
 Kiss the next as you go by
 And swing your own when you get home.
 Promenade all right off the floor
 Thank your partner, for that is all.



Subversive Square Dance

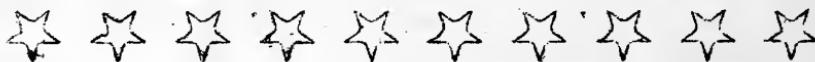
A fine example of how foreign movements can upset the best-laid plans of government comes from Canberra, which is the capital of Australia.

The Liberal Government there had decided on a country-wide general election next May 22, and secretly passed the word to its state machines so that, as is the custom, they could book the best halls for campaign speakers.

But in the state of Victoria (how apt the name!) American square dancing has become a craze and the dancers had already booked the best halls. There was only one thing to do: the Prime Minister changed the election date.

This was a terpsichorean victory for more than little Peterkin. In countries whose constitutions do not, like ours, set the election dates, it can have wide repercussions. The politicians, with vote-wooing in mind, might sing a popular South American song: "For if you keep on dancing, there'll be no romancing!"

(The BOSTON GLOBE)





Contra Dance



Bricklayers Hornpipe

First, third, fifth, etc
active. DON'T cross over

Active couples cross
over (inside) below second couple, up on outside - swing
partner to place (with right hand) - Down the center &
back, cast off - Active lady swings 2nd gent - Active
gent swings 2nd lady - Same two couples right and left.



Folk Song

THE RILEY SONGS

by NORMAN CAZDEN

- continued from last issue -

THE RAINBOW

Best known by the hero's name Johnny Jarman, this strain of the "Riley Songs" dates from a Boston print of about 1820. The hero is a sailor, sometimes named Johnny German or Jack the German. We are given a specific detail about his absence, that he shipped aboard the 'Rainbow' under a Captain Lowe or Roe. The name of the ship should not lead to confusion with a wholly different song, Captain Ward and the Rainbow, no 287 of the Child Ballads.

The details of the false reports in The Rainbow, strain are more credible than the conjectures of Johnny Riley. The girl, who is often named Polly or Molly, shows a rather hysterical reaction to the invented tale, and this over-done sentiment does not appear in other strains. The scarlet costume that replaces the disguise is another fanciful item.

Only a handful of versions of The Rainbow have appeared in regional collections, and all are from this side of the Atlantic. The only known relative of George Edward's bright tune is given by Helen Hartness Flanders for a quite different song, Murdered by a Brother.

THE RAINBOW - as sung by George Edwards

The last I was in London, I heard the happy news,

I'll relate it unto you, if you will not refuse.
 "It's all for the sake of a young man, he has gone to
 sea,
 And I've received no news from him since last he went
 from me.

"He's tall and proper handsome, for courage does not
 lack,
 Proper tall and handsome whenever he turned his back.
 He sailed on board the 'Rainbow', he's a mate to
 Captain Lowe,
 His name is Johnny Jarman: Is this the man, or no?"

He answered as she smiled on him, saying, "Yes, this
 is the man".
 "Pray tell me whether he's dead or alive, I will no
 longer stand."

"Now, my pretty fair maid, the truth and you must know
 'Tis the last of Johnny Jarman, he died six months ago"

She screeched, she screamed, she changed her voice,
 She wrang her lily-white hands,
 She went to her chamber window, there she sobbed and
 sighed,
 And made many a lamentation, just wishing herself to
 die.

He dressed himself in scarlet, and back to her he went
 With a strong resolution to comfort her again.
 "So open your door, pretty Mary, and let your tears
 go dry,
 Here's adieu to grief and sorrow, comfort you will
 find."

She quickly obeyed him, and who then could she see,
 No one but Johnny Jarman could this young sailor be.
 "I only done it to try your love, to me you have
 proved true,
 I never saw a turtle-dove take on so, as you do."

Here's adieu unto the 'Rainbow', since Mary has
 joined my heart,

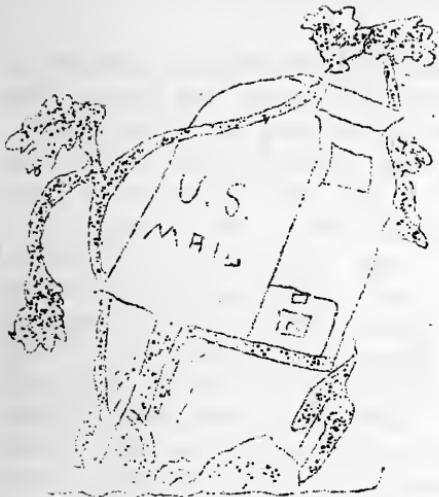
I never more shall leave her 'til death does us part.
 She's fairer than lily, she's fairer than a rose
 Or any other flower that in the garden grows."

THE RAINBOW

FAMED WATERLOO

Usually bearing the title The Mantle So Green this broadside song, which is surely of earlier origin was printed by Wehman in 1887. Much is made here of colorful costume, including not only the green mantle but also the name of the hero written in gold.

Because the man begins the song in this strain both the girl and the listeners are misled as to his identity. The false news is specifically related to the battle of Waterloo. The hero is named as William Reilly, O'Reilley, O'Roley, and even Smith, and he is assigned a leading rank. On the point of his supposed death, he declares his faithfulness to Nancy, or to Sally, depending on the version.



REPORT FROM MAINE

by HAROLD KEARNEY

Here's the news all have been waiting for - the MAINE FOLK DANCE CAMP - from June 12 to June 18, then the second session from June 19 to June 25. Again this year the camp will be at the Pioneer Camps in Bridgton Maine, on one of Maine's beautiful lakes. Each camp is limited to only 75 plus the staff, so if you are planning to go this year, you had better contact Alice Dudley of Bryant Pond, Maine, for a reservation.

The plans are rolling along for the summer program of the Oxford County Square Dance Ass'n. Yes, it is once more going to be held at the Band Box Pavilion (we hope). You remember the program we had last year? Well, we hope to have an even better one this summer. So far the program is not fully formulated, but we will have the full plans available soon. Anyone interested in being on the mailing list for this program should send me his name and address as soon as possible. Write me in care of Box 266, Farmington, Maine.

Well now, what's been happening in Maine during the last few weeks?

Elliot Lambert of Dexter has been calling dances at the Queen Grange in East Bangor. On April 24, Elliott called at the South Sangerville Grange for a gen-

eral recreation program. Elliott is really spreading the good word on square dancing all over his area. He has now started a new series of dances at Orrington. This was the first dance of this type in this area, and was attended by a large group. We hear Elliott is going the way of all our young callers, for on May 14 he went to New York to take the Air Force tests - looks as though he may go most anytime after graduation from the University of Maine this June. Fred Bean of Bangor took Elliott's dance at the Queen City Grange on May 14. This Lambert boy is getting around - he is calling at Houlton for the benefit of the Down East Recreation Lab. on June 5. This is a general recreation for teen agers in the afternoon and general square dancing for the evening. With money what it is in Aroostook County now, Elliott will probably get paid off in potatoes - they got lots of them up there this year!

On May 1 the YMCA at Bangor held its annual May Pole dance in the Bangor City Hall. There were over 800 people present to watch the excellent dance exhibitions by the children, and take part in the general dancing. The callers for this program were, Vincent Connors of Bucksport, Colon McDohald of Bucksport, Leo Robinson from Bangor, and Elliott Lambert of Dexter. The master of ceremonies was Bill Bennett of the Bangor YMCA. The childrens dances and exhibitions were under the direction of Peg and Bill Bennett. The climax of the evening was the winding of the maypole by the Y "Squarettes."

Marie and I have been calling regularly at the New Sharon grange hall for the past 8 months. We held our last dance there last Saturday night until this fall. Those who are interested in coming to these dances next fall please let me know, and we will see that you get notice.

We are still holding our regular dances for the churches and schools in this vicinity - these are all private dances for members only. Guess the summer dance series at the camps will be beginning soon, then

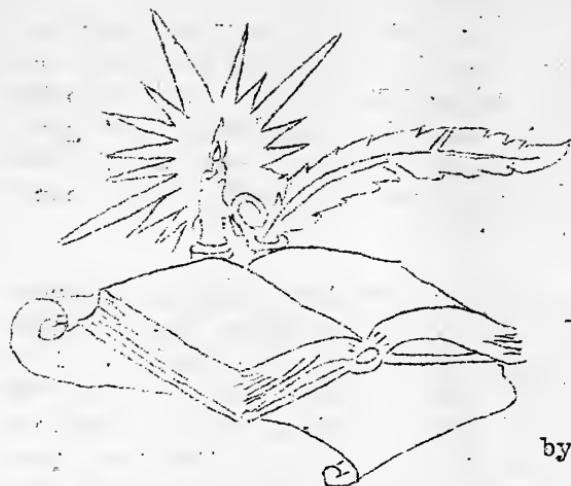
no time to ourselves at all. We have a group started in Skowhegan and while they have met but few times are developing into a good group, and in the fall we look for something good here. We have also been running a series of dances on the Quebec border. Had one of our best groups up there on April 24 - perhaps 'cause most all speak a little English.

The Farmington State Teachers College Square Dance Club is still rolling along in high gear. Marie really has her hands full here with so few boys. In spite of this she has made a fine group of dancers here - they dance like human beings, no one tries to twist his partner's arm off, nor even drive his foot through the floor. Well, to show what they could do, on May 7 they had a Spring Roundup at the college and well over two hundred attended, and everyone had a fine time. Marie and I called for the dancing and the music was furnished by our orchestra, the Country Horn pipers.

Mr & Mrs Sidney Abbott are accepting congratulations on the birth of a new daughter. They say she is already practicing up to become a square dance caller and has a voice that will need no amplifying whatsoever.

Word comes from Colon McDonald and his "Poverty Hollow Gang" down in Bucksport that they are keeping 'em swinging down that way with dances in Prospect every Saturday night and at Orland every Friday night, also plenty of private dances in that area. The "Poverty Hollow Gang" by the way, is another old-time square dance orchestra complete with plenty of rhythm and even a washtub! The McDonalds don't have much time to get around to Folk Dance Camps, festivals and such for the very good reason that in their spare time they are busy bringing up a family of five.





REPORT FROM THE CAPE

by DICK ANDERSON

Over 400 children and adults attended the first annual children's festival held at the Barnstable High School Auditorium, May 8th. Fourteen schools in Barnstable County were represented and many demonstrationers participated. Miss Marja Perkko of West Barnstable and Lawrence Hewitt were chosen Queen and King. Don Smith and Anne Owen were chosen Prince and Princess and led the Grand March. The festival was directed by Mrs Louis Dean with Dick Anderson as M.C. assisted by Jay Schofield, Gus Walsh, Lawrence Hewitt, and Paul Arey guest callers. Proceeds were donated to the Community Skating Rink Fund.

May 15 marked the date for the second annual festival at Tisbury School, Vineyard Haven, under the direction of Mrs Edith Morris, County Extension Agent. Bouquets were presented to Mrs Ben David in appreciation of her fine work with the Portugese Chamorita group and Mrs May Christansen for her faithful promotion of classes every Wednesday this past winter. Local musicians helped out on the program of music with Dick Anderson calling.

Plans for the 6th Annual Cape Cod Summer Festival are under way and the date is set for July 16th. As usual the program will include local callers and demons-

tration groups at the High School Field in Hyannis.

Because all forms of country dancing is called square dancing in the Richmond, Va. area, their festival is called a "Square Set" Hoedown and the Fifth Annual Hoe down was held at Byrd Park, Friday, May 21st. sponsored by the Dept. of Recreation & Parks of Richmond, Va. Mildred Martion was the director with music supplied by Mrs Gertie Gray. Dick Anderson has been the featured caller for the past three years and marvels at the way these Virginians adapt themselves to singing calls. Both musicians and dancers really work hard at the singing calls, but announce a dance with hoedown music and patter calls and pandemonium breaks loose. They will even forgive the strange language of this Yankee from Boston and leave you with the parting words, "Hurry Back."

EOEOEO

Rickey Holden, the "Texas Whirlwind", has called his last square dance in Texas as a resident of the Lone Star State. After six years of calling and teaching in San Antonio and throughout South and West Texas, Rickey and Marti are moving their home base to Arden, a suburb of Wilmington, Delaware.

With the Holdens move their two time-consuming children: Lesley, aged 2 yrs. 3 mos., and AMERICAN SQUARES MAGAZINE, aged 9 going on 10. The transfer of both children is expected to be accomplished without change in publication schedule of either.

Rickey and Marti have enjoyed their visits from many travelling square dancers while in San Antonio, and hope that their friends will continue to drop in for a night or a week whenever they come East. New Address-effective June 7th, is 2117 Meadow Lane, Arden, Wilmington 3, Delaware.

EOEOEO

THE ROUNDUP

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THE TOWN CRIER

MARRIED: April 24 in Washington, D.C. Martha Peterson and John Hoskins.

DIED: May 4, Ed Larkin, famed prompter and teacher of contra dances, at his home in Chelsea, Vermont.

The Seventh Annual Seminars on American Culture will be held in Cooperstown, N.Y. under the auspices of the New York State Historical Association, July 6 to 13.

The Albany District Square Dance Jamboree will be held at McKowan's Grove on Western Avenue in Albany on Sunday, July 11. The Jamboree, sponsored by the Albany District Callers Association, will feature as many callers of the Association as time permits.

Reuben Merchant writes of a big boom in square dance interest around Albany, N.Y. With Exchange Clubs, Parent Teachers Associations, Boy Scouts, 4-H Clubs and the like getting the bug he foresees a boom the like of which the area has never known before.

The Washington State Folk Dance Festival will be held in Yakima, June 25 & 26.

The 14 annual Eastern Cooperative Recreation School will be held this year from September 9 through September 19 at the Hudson Gild Farm, Netcong, New Jersey.

The Boston Country Dance Society announce the dates of their Twelfth Annual Country Dance Weekend for June 25-28 at Pinewoods Camp, Long Pond, Plymouth, Mass. For further information write to the Society at 14 Ashburton Place, Boston 8, Mass.

Al Brundage's "Dancing Vacation is Fun" will be held July 17-22 at U.S. Thayer Hotel, West Point, N.Y.

Bay State Square Dance Club holds its last meeting of the season at Square Acres on Sunday the 6th of June.

NORTHERN JUNKET

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FOLK DANCERS

VYTS BELLAJUS

will head a special week of INTERNATIONAL folk dancing at the 7th ANNUAL

ROCKY MOUNTAIN FOLK DANCE CAMP

AUG. 15-22
at Lookout Mountain near Denver

VYTS is recognized as the leading authority on folk dancing in the country, and a week under the capable master should make this vacation your most memorable one.

For further particulars write Paul J. Kermiet
Rt. 3, Golden, Colorado.

For square dancers we are having four separate weeks of camp this year: July 4-17 & July 25 -
Aug. 7